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THE WEATHERING Aircraft

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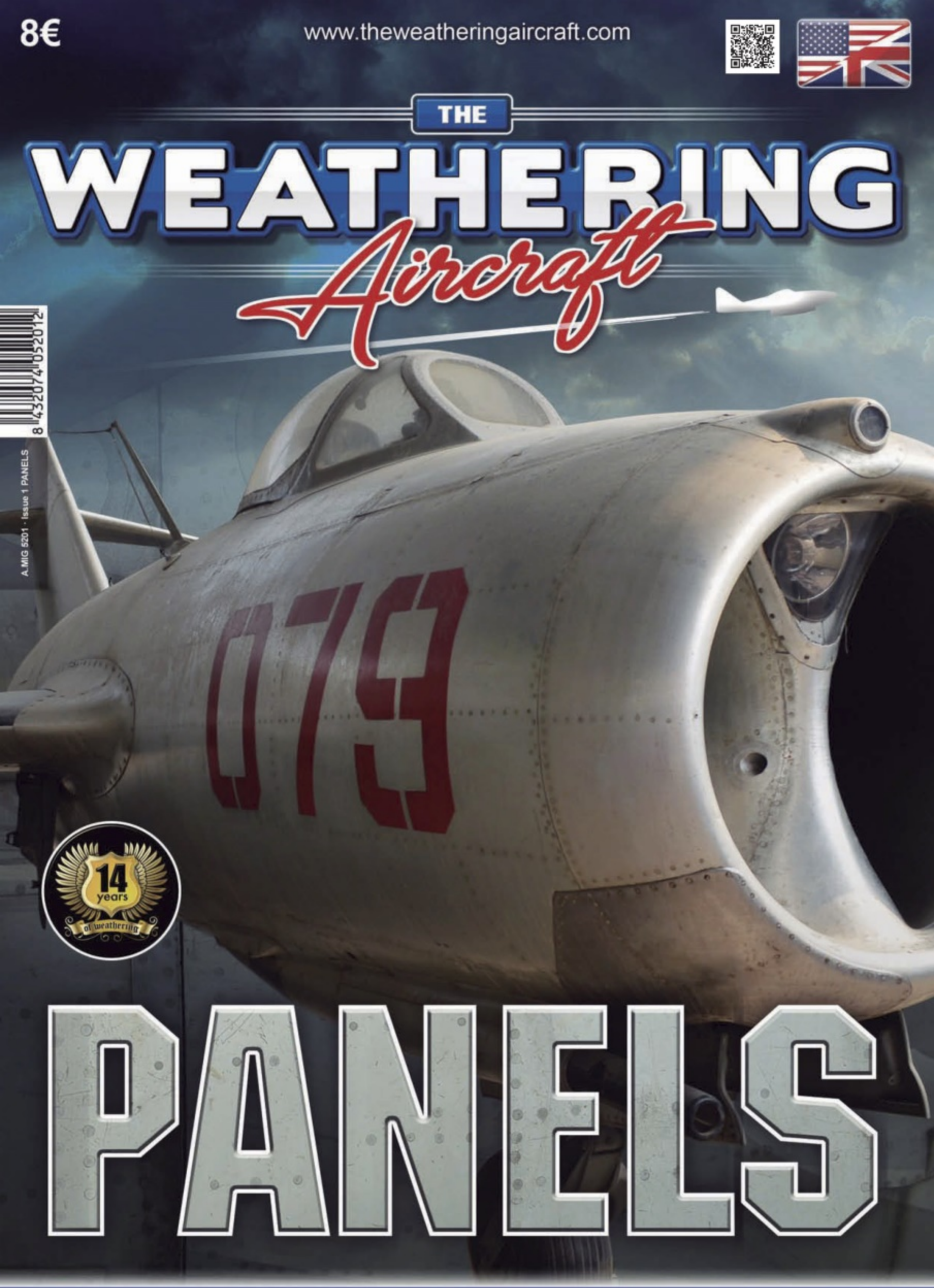
A.MIG 5201 · Issue 1 PANELS



PANELS

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A new beginning, a new dream

When analyzing the publishing world, we might get the feeling that everything has already been done. But, at the same time we can´t help but thinking of what we´d like to see in print, or something different we can offer to our readership. It is in these moments that we think thought creating a new publication, not only considering what is being done now, but what more there is to. It was for this reason it was necessary to combine Acción Press´ long experience with the new fresh approach provided by AMMO of Mig; to combine the best of both worlds and offer a novel view of aircraft modeling.

The aircraft modeler has been demanding a specialized magazine for a long time, wishing for a move away from the general modeling publication whose contents combine aircraft, military vehicles, figures and diorama subjects. We want to fulfill those wishes, but with an open mind and a broad range of subjects; everything from the early aviation pioneers in their wood & fabric 'winged bicycles' to the latest Sci-Fi spaceships. And, in this increasingly globalized world with many influences, we won´t limit ourselves to just one specific modeling school or a handful nationalities, but rather this magazine will be a showcase of modelers from all around the world. In this vein, we have selected contributors from five different countries for this first issue, each one of them with their own personal style.

At this point you might be asking yourself: What am I supposed to get from The Weathering Aircraft? Many books and magazines have focused on assembly, or onto a single modeling style, and for this reason we want - without dismissing these important aspects (Relax guys and girls!) - bring you into a world of painting and weathering opportunities.

The subject of this initial issue is Panel Lines. Within the following pages we will feature a selection of step-by-step articles as presented by well-known modelers - each example aimed at showing you how to get good results. We´ll explain how to scribe panel lines, access doors and hatches using different tools and templates. We´ll also deal with rivets: how to achieve straight lines and techniques to represent raised rivets. And this is only the beginning of the journey, as we'll complete the process by showing how to highlight these details with different weathering techniques and products - so as to make the most out of the painting and achieve the most realistic effects.

We have embarked on this undertaking with great hopes. We hope that you enjoy it as much as we do.

Por Javier López de Anca

THE WEATHERING Aircraft

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Sexy
Pan

INDEX

MiG-29 Fulcrum

The Mig-29, the iconic symbol of the modern Russian Air Force; let's see how Hwan Jang employs different process on this aircraft's surface panels depending upon the base color.

pag. 6

Hellcat Mk.II

A Royal Australian Air Force (RAAF) Hellcat, operating in the Pacific Theater, is the focus of an article by Jamie Pastor who expertly explains how to create the distinctive weathering and fading effects.

pag. 14

T-2 Buckeye

Julio Fuentes ventures into a model requiring a lot of work, achieving an excellent result in the end. This article shows how to enhance panel lines and other surface details by way of weathering and painting effects.

pag. 24

Fw190 A5

Philippe Roger addresses the problem of how to make rivets and panel lines stand out on dark colors, and how to blend them into markings and insignia.

pag. 34

F-15J

One of the more distinctive features of aggressor aircraft is their sometimes very colorful camouflage schemes. In this article, Jamie Haggo show how to emphasize the panel lines of a well-maintained Japanese F-15J over an attractive, multi-toned camouflage.

pag. 44

X-Wing

The Rebel Alliance´s X-Wing fighters have faced the most extreme climatic conditions in their everlasting battle with the Empire. Yang Yu Pei takes the most of a very simple kit, taking weathering possibilities to the limit in panels, doors, access hatches and other surface details of this mythical starfighter.

pag. 56

MIG-29

Fulcrum 9-12

Hong hwan. Jang

Until recently, the only option for those wishing to build the MiG-29 was the offering from Academy, a kit that left much to be desired in terms of detail and required the modeler to put in extra effort to bring it up to an acceptable level.

Now GWH has entered the fray with a very well detailed MiG-29 at 1/48th scale. The panels and rivets are well represented, the fittings and weaponry well represented. However, once begun I discovered a few small shortcomings that still need attention. Primarily, the panel lines appear to be too shallow and the armaments seem to be in awkward positions.

In building this model I put special emphasis in showing my work on the panel lines, as this is the theme of this issue. When it came to painting and weathering there are of course options; if you look at some aircraft operating in different countries you will see that their planes are clean and show no dirt stains. However, I feel that an old, faded and dirty exterior looks more intriguing.

1 Before painting the main color, I paint the areas of accent colors - such as the interior of the air intakes and nose.

2 To begin, I apply the base color for the gray areas using GSI 308 and white mixed 70:30 ratio. The green areas are painted using GSI 306, 303 and blue and yellow in 50:40:5:5 ratio.

3 Fading effects are given to the gray panels by adding white to the base color. The color is airbrushed onto the centers of the panels in a random, cloud pattern.

4 When applying the fading effects the paint should be thinned considerably, and the air pressure should be set as low as possible.

5 Parts that share the same colors, such as the landing gear cover and drop tank, should also be worked during this stage in order to maintain a unified appearance.

6 The faded green color is painting using the base green color mixed with white, 80:20.

7 For panel shading on the gray areas I used GSI 306, with emphasis on the panel lines, rather than the panels.

8 On the green areas, again, a darker color is used to shade the panel lines; 10% GSI Black being added to the base green color.

9 I mix an even darker shade for added contrast to some panel lines. This color is used on both the gray areas and green alike.

10

10 The GSI 305 color is also applied on the bottom of the aircraft as shading. However, in this case the application should look more random so as not to overpower the mono-tone color.

11

11 I apply a gloss varnish over the finished paintwork to ensure a smooth surface for the decals and washes. This photo shows the wash in progress (over the gloss coat) using AMMO enamel PLW colors.

12 The enamel panel wash is cleaned from the surfaces in a motion from front to back in the same direction of the airflow.

13 The excess panel wash is removed using a cotton swab moistened with thinner. It's important that the swab not be overly moist, just enough to clean the surfaces while leaving color in the surface recesses.

14 When painting the fuselage I like to give emphasis on each panel and panel line. This is accomplished by applying light and dark shading, followed by panel line washes.

14

If the aircraft is supposed to be exposed in harsh weather conditions and therefore tarnished heavily, these light and dark shades gose to extreme ends to emphasis the effect in full.

15 Since these areas are not as visible, there is no need to apply fading colors to the landing gear bay. However, the surface details are enhanced using a thinned black enamel wash.

16 After the wash, the cable and cable ties are brush painted; the cables in silver and the ties in black.

17 Poor decal work can easily ruin the overall appearance when it comes to panel lines and rivet marks. Since the decals supplied with the kit are rather thick, it is particularly important to take care of this area after the decals are applied.

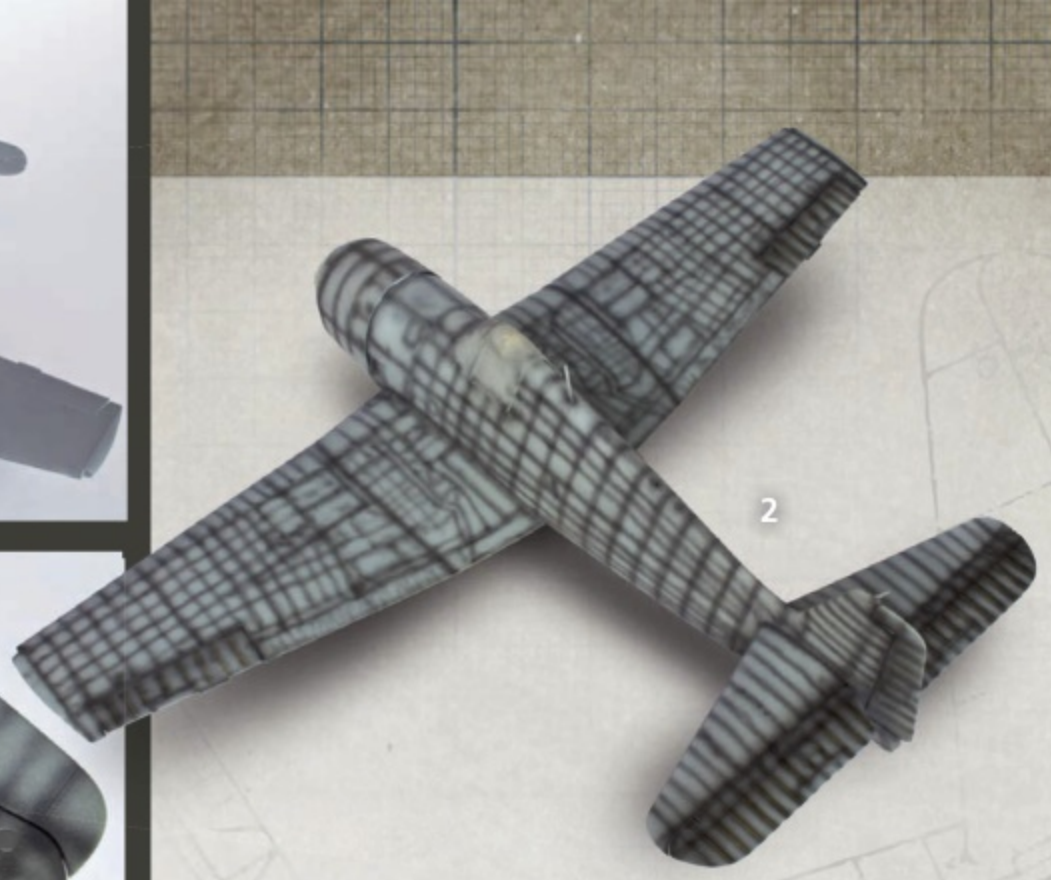
18 For panel lines covered by a decal, use a blade to cut the decal over the panel line.

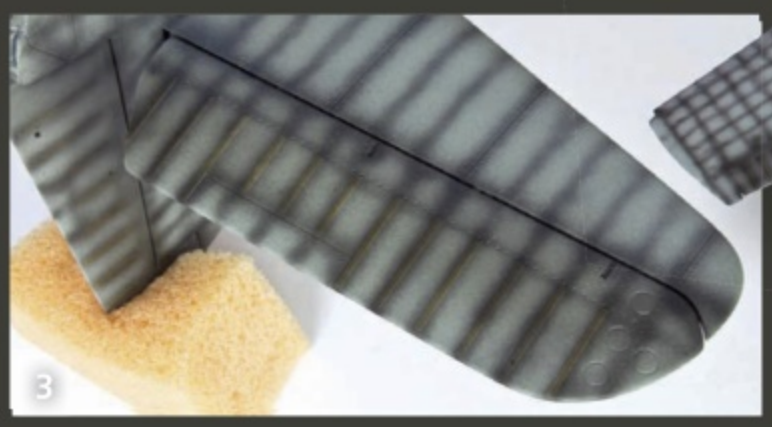
19 For rivet marks, use a needle to reclaim the dots. Once finished with the knife and needle work, re-apply a wash locally to unify the appearance of the finish.

07

HELLCAT MK.II FAA

Jaime Pastor





1 A primer layer helps to detect any remaining problems. It´s important to check that all panel and rivet lines will remain visible.

2 Pre-shading is a technique becoming less used among aircraft modelers, but increasing in popularity in the AFV scene thanks to the Black & White technique.

3 Aileron and elevator ribs are masked off with thin strips of tape. In this way the areas along the rib will be shaded, whereas the rib themselves remain in a light color.

4 The goal is to enhance panel and rivet lines to allow the showing through the subsequent camouflage colors.

5 The gray color is then applied in thin coats, being careful to avoid completely covering the pre-shading work.

6 The upper surfaces are painted in the usual FAA colors - Agama Extra Dark Sea Grey B7 and Dark Slate Grey B8- using Blu-Tack as masking material, thus obtaining an almost hard edge.

7 The finished camouflage scheme. The previously applied pre-shade still shows through the colors.

Another method to enhance and make the panel and rivet lines stand out is to add small chips and scratches along them.

A medium gray color is applied with a fine tipped brush in a random pattern. Although it can seem a little harsh now, these effects will be softened and blended in by the next steps.

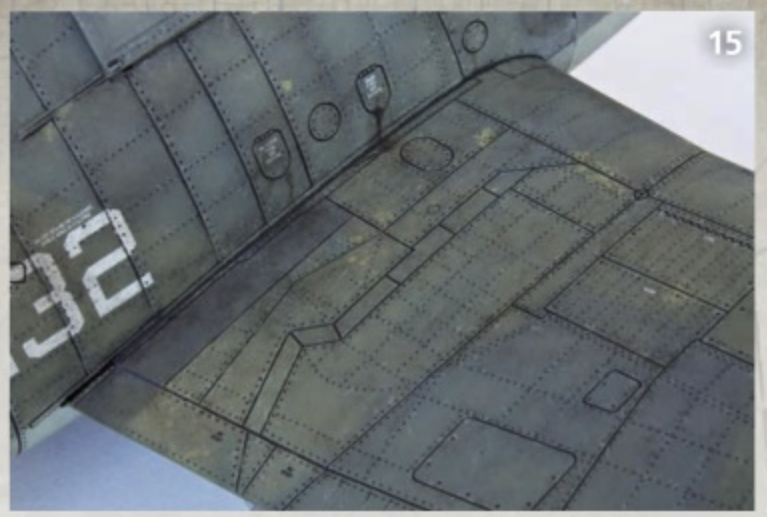
10 The undersides in the FAA were painted Agama B5 Sky Type S. If the pre-shading is still too noticeable, you can airbrush a light misting of the base color, or similar tone, to reduce the contrast.

11 A gloss coat protects the base colors are also of great help during decal application. Another second coat of varnish applied over top of the decals seals and protects them from damage during the following weathering steps.

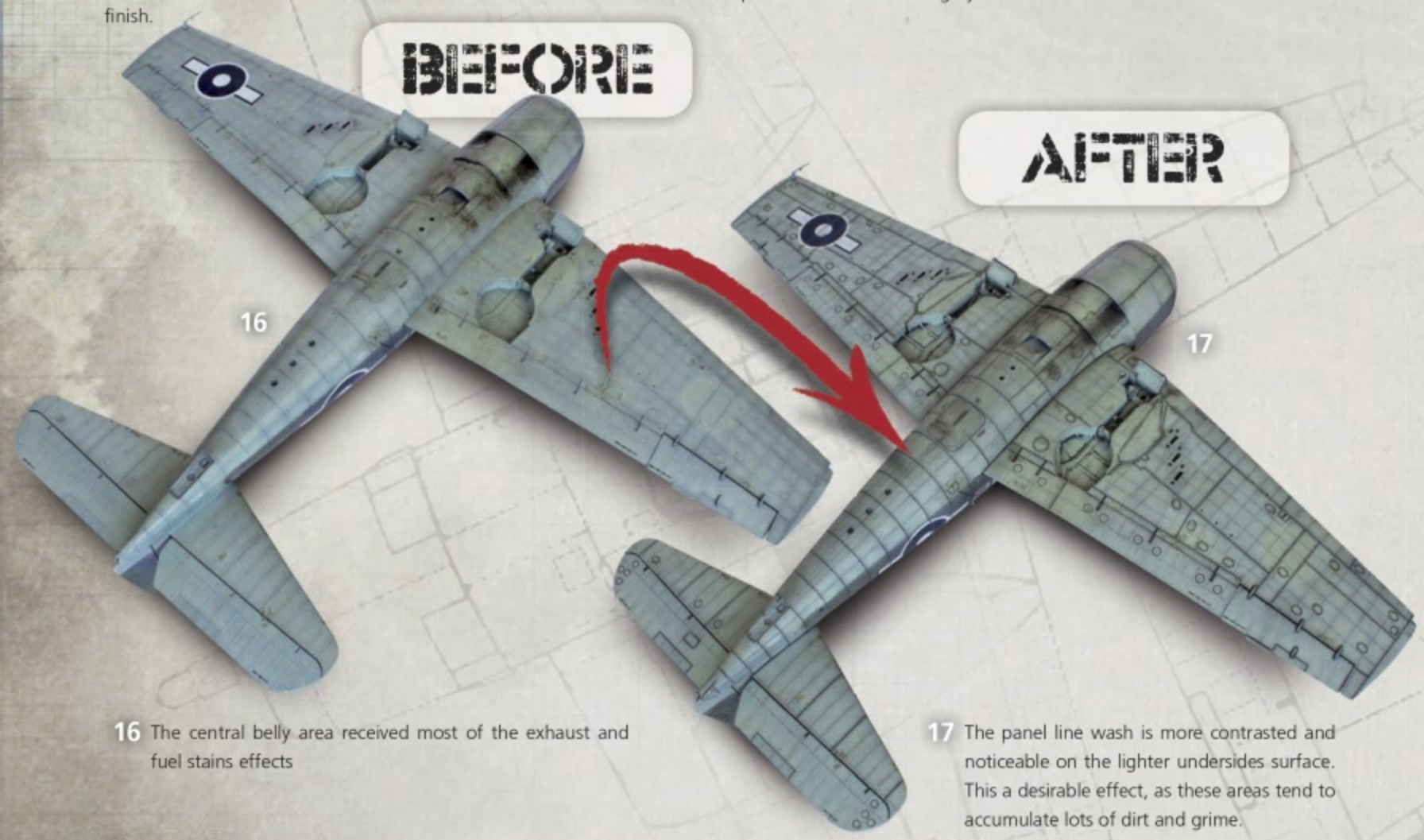
Oil paints can be safely applied over the gloss acrylic surface to make subtle paint effects on the panels; slightly darkening some areas, blending of the chips or creating some splatter and stain effects.

These oil effects should be stressed on the more exposed upper surfaces, and next to the wing roots as these areas the most walked-on areas by both pilots and ground crew.

Yellow tones were used over the green camouflage color, and earth tones over the gray. This adds color variation and richness to the overall finish.



I like to use black oil wash for most colors, but the darkest tones where I prefer to use a medium gray.



16 The central belly area received most of the exhaust and fuel stains effects

17 The panel line wash is more contrasted and noticeable on the lighter undersides surface. This a desirable effect, as these areas tend to accumulate lots of dirt and grime.

The decals need to be blended into the camouflage by adding scratch marks too. They stand out quite remarkably now.

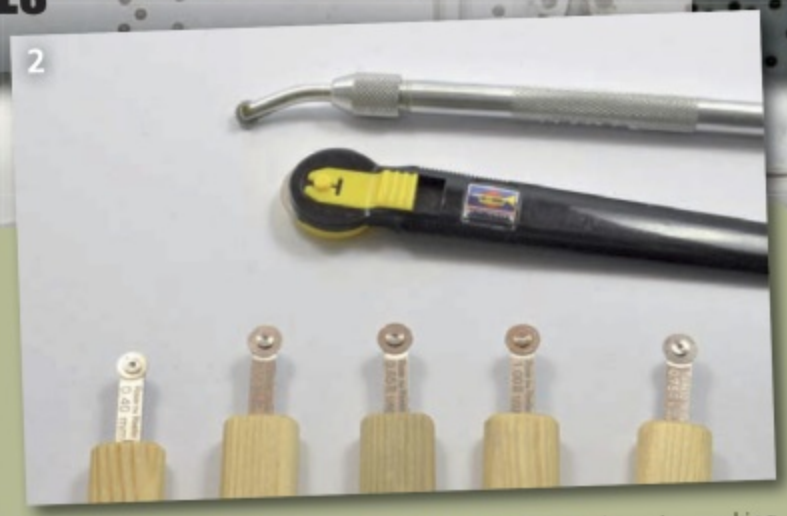
Here, I've already applied a black wash over the panel lines that go over the decals, and add some scratch marks to further blend them into the overall finish.

SCRIBING PANEL AND RIVET LINES

GRABADO DE PANELES Y REMACHES

TOOLS

Several tools can be used to engrave panel lines, both commercial and self-made ones with a sewing needle. The mechanical pencil is also useful to mark the lines and the extra thin glue is used to smooth out any rough edge.

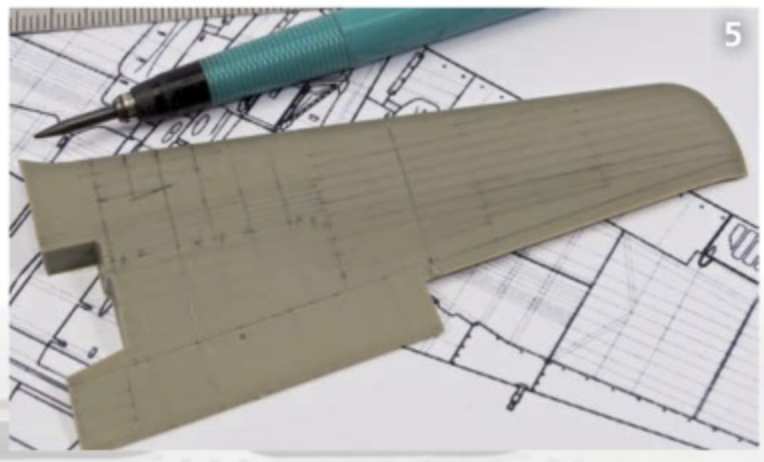


The key point when choosing a riveting tool is the scale we´re working on: the bigger the scale, the larger the separation among the teeth needs to be.

It´s quite normal to find that the kit lacks some panel, door or access hatch. To scribe them we´ll use these metal templates.

These tapes can be really useful when scribing a straight line. Their special feature consists in that they can be adapted perfectly to the surface without moving. Besides this, being that they on the stiff side they help us to avoid accidental slips.

SCRIBING PANEL



In case we need to scribe many rivet lines, marking them as a guide first with a mechanical pencil is of great help.

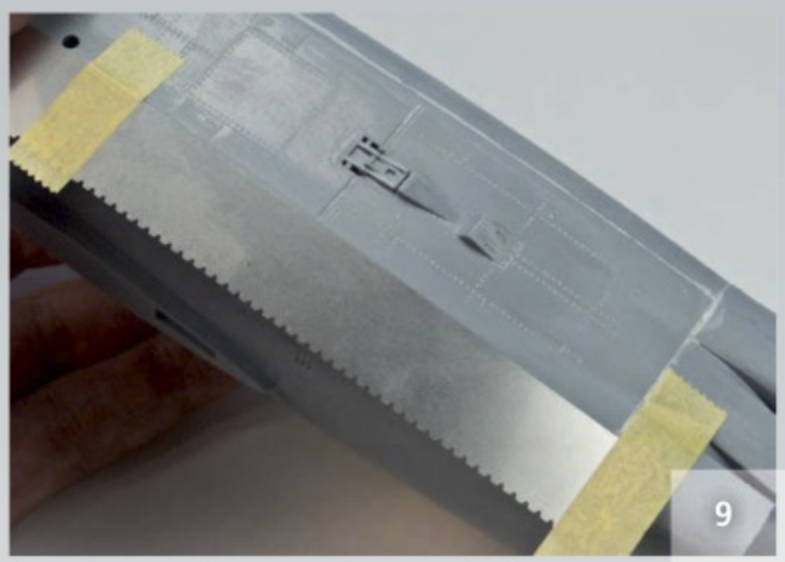
Once the two fuselage halves have been glued, the join line has to be filled with putty and sanded down; many of the surface details, panel lines and rivets are lost in the process.

7

Excess putty can be removed before sanding with a cotton swab moistened in alcohol.

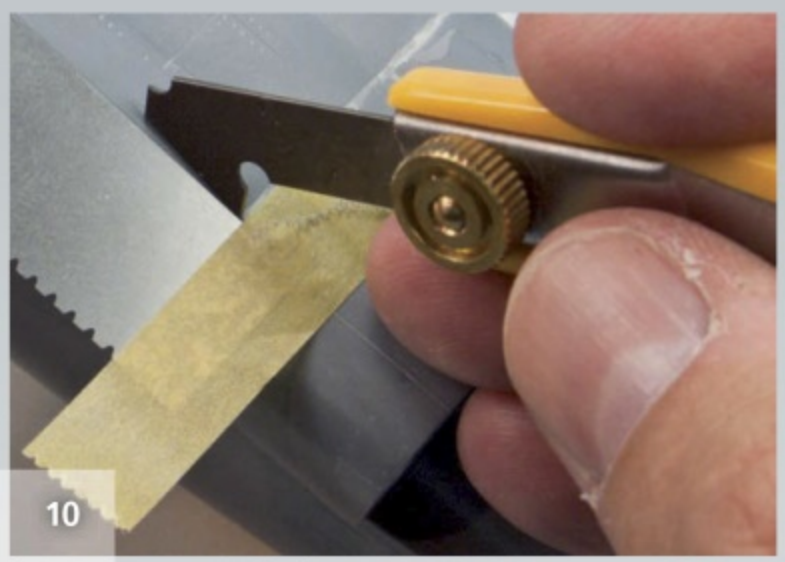
8

Plastic sanding needles are extremely useful to refine the filled gaps in difficult to reach areas.



9

A long, straight and simple panel line on the underside is used as example of how to redo a missing line. I start by holding the PE template in place with tape.

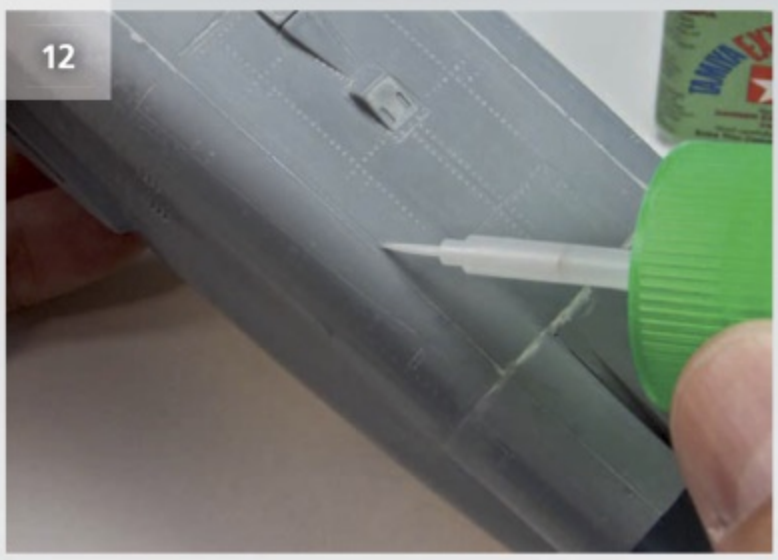


10

I continue with a light pass of the scribing tool. We need to make several passes, the first one just scoring the surface; you'll notice a plastic shaving forming.

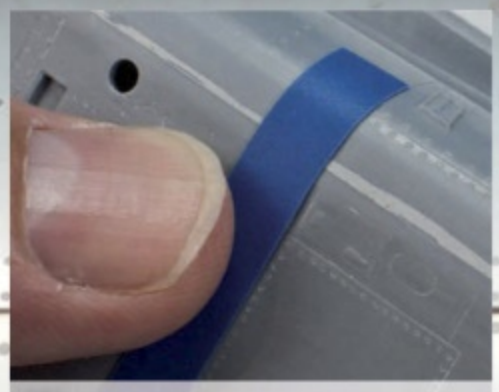
11

Now, I clean the resulting burr with 1000 grit Tamiya sandpaper.



12

Lastly, the line is smoothed with a light application of Tamiya Extra Thin cement.

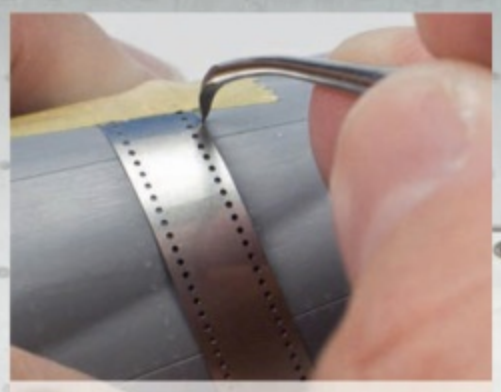


13

Dymo tape is great for guiding the tool on curved surfaces.

14

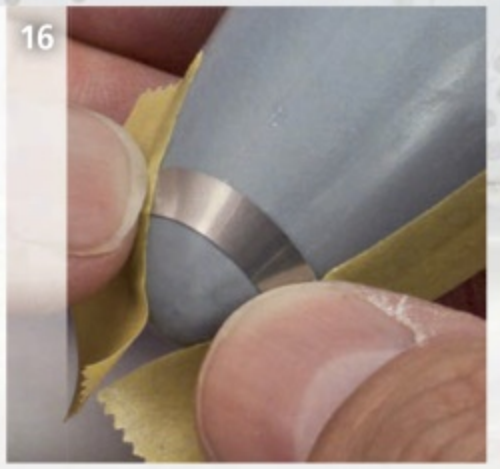
Once positioned, we proceed as explained in the previous steps.



15

Here I'm using a finer scriber and a PE template held in place with Tamiya masking tape as an alternative to label making tape.

A difficult area, like the radome cone can be worked out with a curved template.



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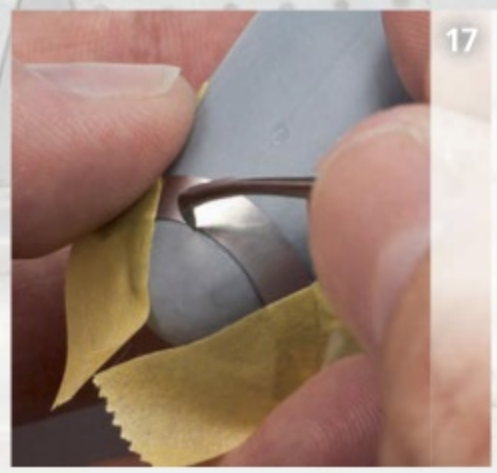
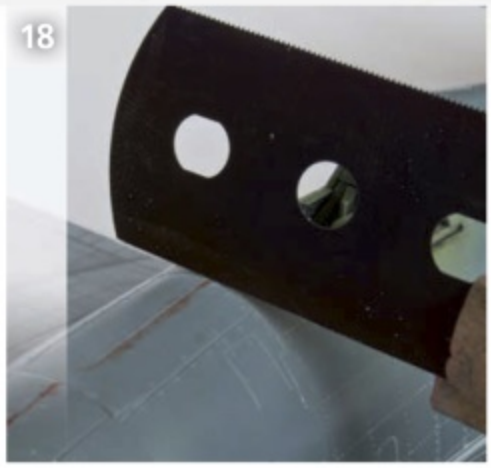


17

Here it is quite tough to hold the straight edge from waning, so the metal template is held in place with tape. Careful use of the scribing tool is needed to avoid it slipping into an undesired area.

We can use an ultra-fine razor saw to repair the lines lost when joining the two fuselage halves.



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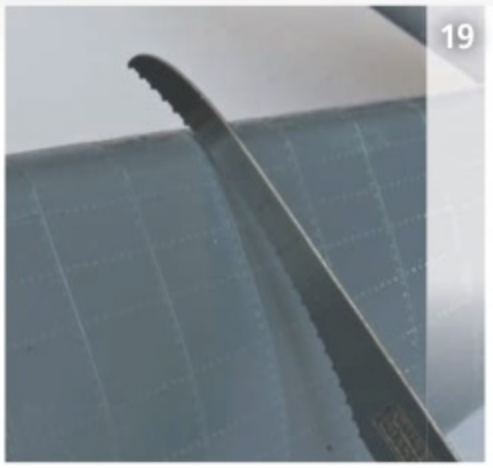
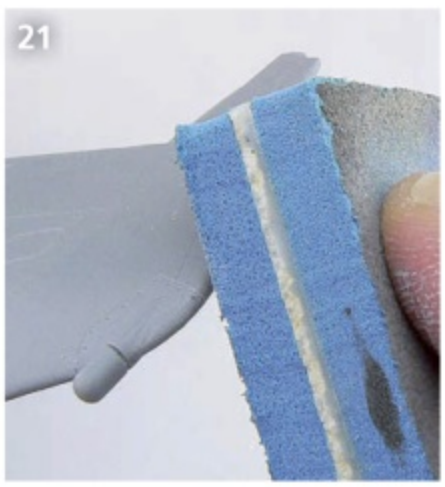


19

In some areas a curved blade will be of great help. After re-engraving the panel line, a quick pass with ultra-thin glue evens the surface and smoothes any remaining rough edge.

20



21

22

23

20 The RB Productions tool has a serrated outer edge that is perfect for restoring panel lines around tight curves.

21 The sanding sponge helps us to tidy up, but be careful not to sand too much otherwise the lines became too faint again.

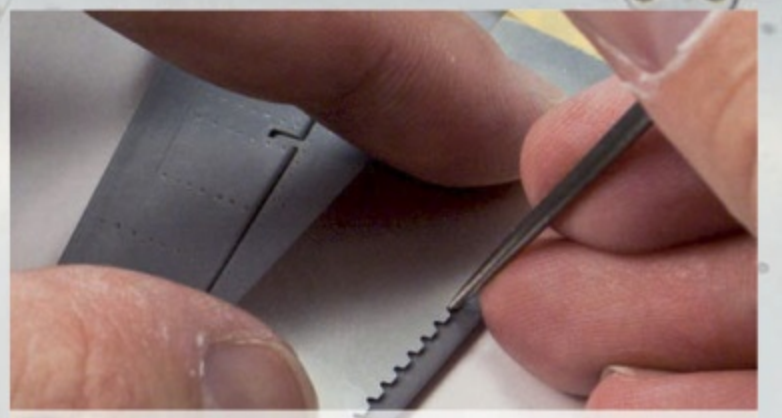
22 An old toothbrush is useful to clean the dust residues produced by the sanding.

23 And finally Tamiya Extra Thin is used as a final tidy up.

SCRIBING RIVET LINES

24

Now, I'll show two different ways to make new rivet lines: first a template with spacing, and then a pounce wheel or pattern tracer type of riveting tool.



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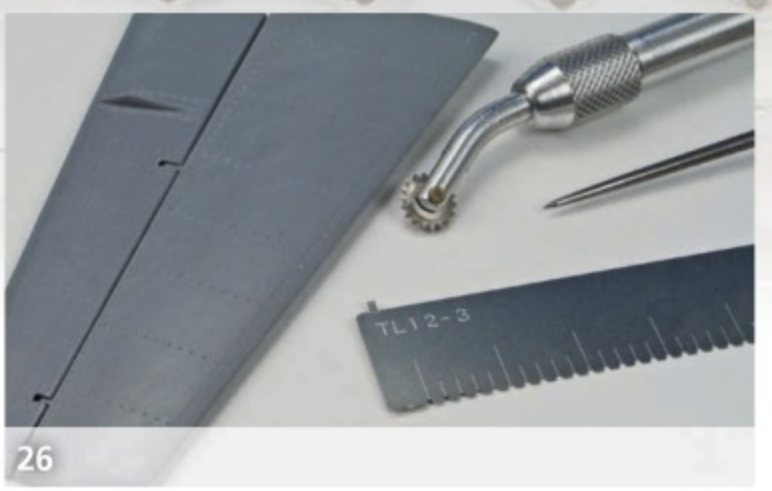
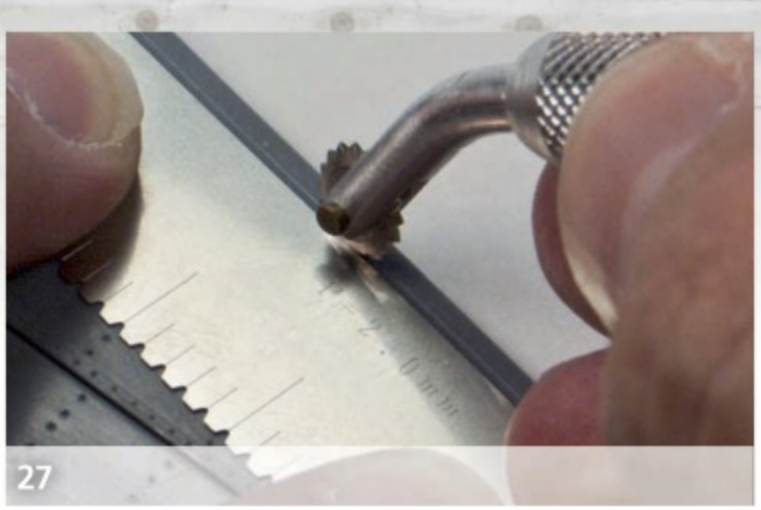
With the first method, once the template is held in place with tape, we just need to use it as a guide to individually emboss every rivet with the point of a needle.



26

For the second option I'll use the riveting tool and the flat end of the template as a guide.



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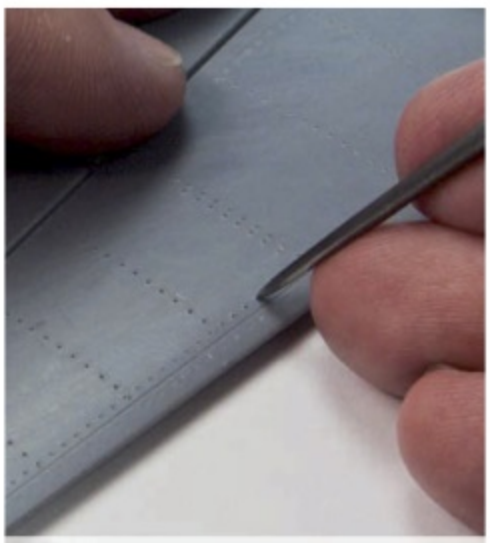
Pass the wheel onto the desired areas to get a nice rivet line. As it's necessary to apply some pressure, it's actually preferable to do the riveting before assembling the wings and main fuselage parts.



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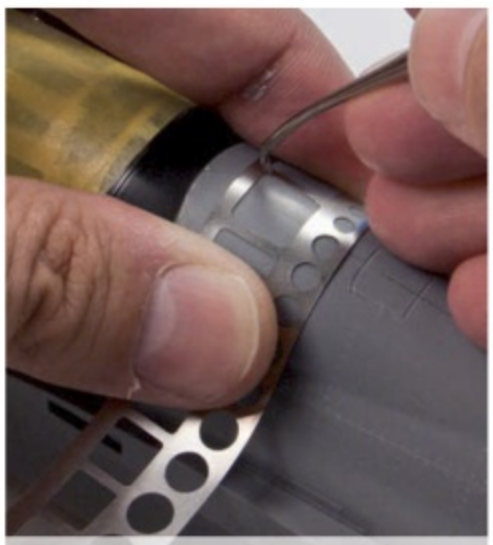
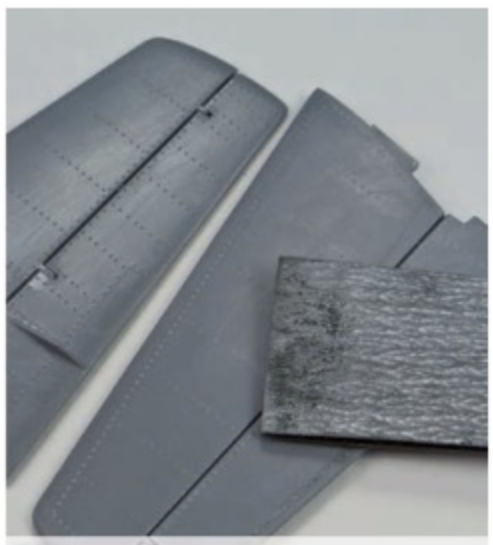
Although using the riveting tool is much quicker than engraving each and every rivet individually, it leaves a square rather than round mark, so I go over them with the embossing tool anyway.



29

To re-scribe doors and inspection hatches I held the template firmly in place and then the lines are marked with a scriber.



30

Once the rivet work is done they need a light sanding, as the tool forces the plastic upwards around the edge of the rivet mark creating small ridges in the surface. The sanding generates more dust that needs to be cleaned with a flat brush or blowing air.

Julio Fuente Díaz

T-2 BUCKEYE

NAS OCEANA 1986 Nº 32 VT-43 "CHALLENGERS" U.S. NAVY

The North American T-2 Buckeye was the first trainer jet in the US Navy, and was in service since 1959 until its retirement in 2004. It served to get a first grounding in jet flight for new pilots before it also became a combat aircraft. 231 units were produced, and were named after the Buckeye tree, the state tree and also a nickname for the residents of the state of Ohio where the aircraft was designed and built. After serving for almost 50 years they were sold to Venezuela and the Greek Air Force. Many planes are now in private hands.
I took inspiration to paint my model from a several photos of two well-worn US aircraft, where patched and completely repainted areas, scratches, tidemark stains and other weathering effects can be appreciated.

1 I start by airbrushing the base coat. For this I've used Tamiya XF-18, although instructions call for Gunze H315 and there another alternative from the Agama paint range.

2 I continue applying the next camouflage color (Gunze H317 mixed with 20% of the base color). This is carefully airbrushed freehand without needing to mask the borders.

3

4

5

6

3 For the third camouflage color I used XF-18 with 35% XF-19 mixed in.

4 The wing walk areas are painted Tamiya NATO Black, then the center is highlighted with gray, and then some gray chips are applied with the a piece of foam. The resulting chipping effect is too harsh, so I reduce contrast by airbrushing a light coat of the highly thinned base color over it.

5 To reproduce the patches shown in the first reference photo, I apply several random splotches of Mr. Hobby liquid Masking.

6 The panel and rivets lines are shaded with diluted Tamiya Black; the main lines are masked with tape and receive several passes, whereas the rest is lightly painted, freehand, without masks.

7 The panel shading is finished. I've also shaded the borders of the paint patches made with liquid mask.

8 The same effects on the undersides; streaks are airbrushed along some joints with highly diluted black paint.

9

10

11

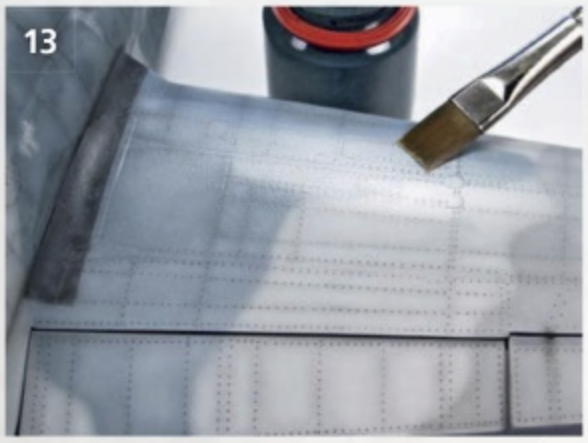
12

9 I apply a Tamiya gloss coat over the surfaces before adding the decals of the chosen version. They are very thin and conform nicely to the surface, but be careful: if they fold over on themselves it will be next to impossible to straighten them out.

10 To simulate another type of stain seen in the references, I cut out a Post-it note along the sticky strip in a wavy pattern, using it as a mask as I airbrush highly diluted black paint around the edge.

11 The liquid mask is removed with the help of a sharp hobby knife, as it dries extremely thin and it's difficult to remove otherwise.

12 Various paint touch-ups, also seen in the reference photos, are applied with the base color XF-19.



13 An AMMO Blue Filter for German Panzer Grey is applied with a flat brush over the entire model.

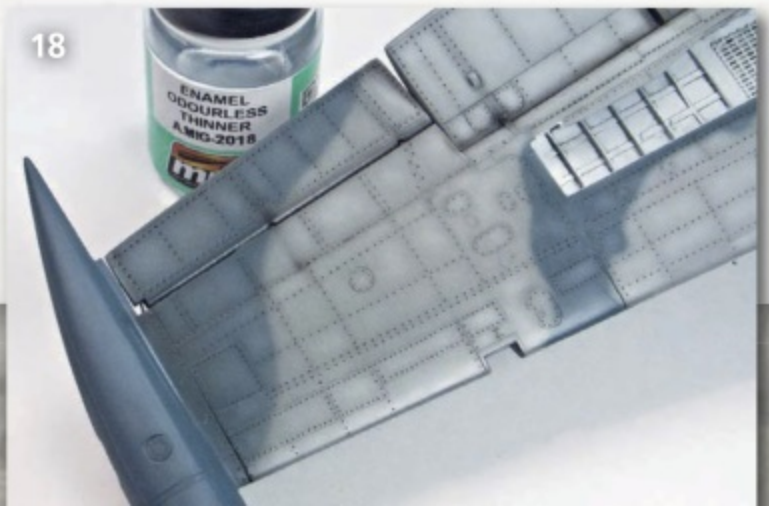
14 I finish by painting the landing gear and wheel bays gloss white. Also notice the dirt effects airbrushed onto the belly with Tamiya Earth and Black.

15 Panel and rivet lines receive a dark wash: PLW Blue Black (A.MIG-1617) for the bluish gray, PLW Deep Brown (A.MIG-1618) for the medium gray and Deep Grey (A.MIG-1602) for the light gray camouflage color.

16 First, the enamel wash is applied with a fine pointed brush over panel lines and rivets (remember that this product is much more easily applied over a gloss surface). The only downside to these washes is the tendency of the pigments to settle in the bottom of the bottle rather quickly, so keep stirring the jar constantly. This is a minor issue compared with the convenience of having a ready to use wash with no preparation.

17 Now, after 5-10 minutes of drying time, I start removing the excess wash using a lint-free cloth moistened with clean enamel thinner. It´s essential to wait until the wash is dry to the touch.

18 The finished wash over the surface details.



19 Dirt stains are painted on the fuselage, insisting especially on the wing root areas with Streaking Grime (A.MIG-1203). The product is applied straight from the jar.

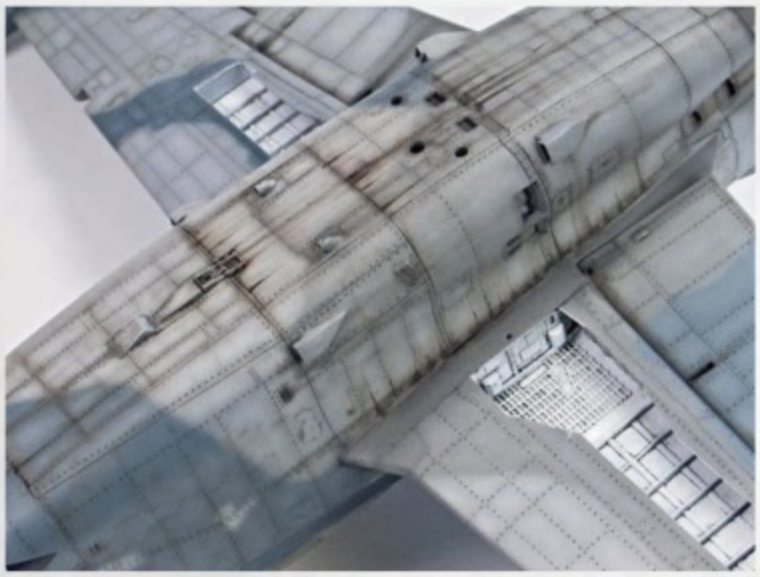
20 The streaks are blended with a flat brush moistened in enamel thinners and a downward motion.

21 More streaking done in the same fashion.

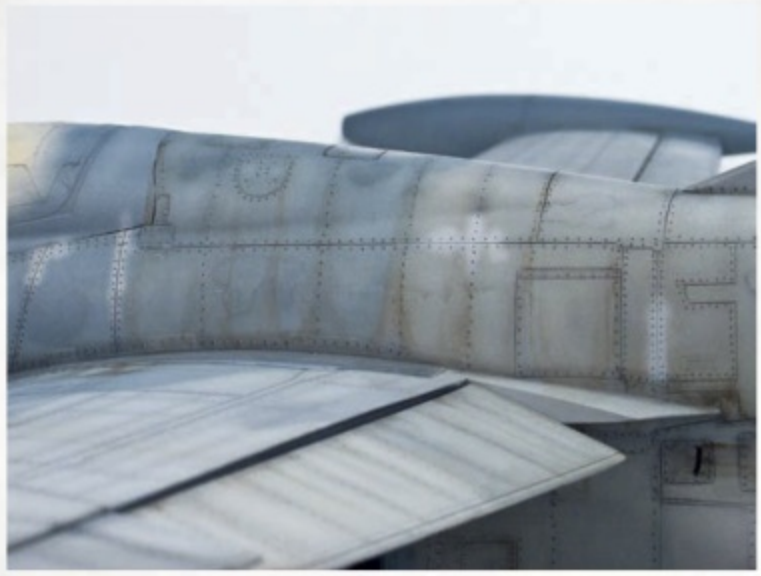
22 I start to apply oil stains in the belly with Fresh Engine Oil.

23 The completed result after adding dirt and oil stains on the fuselage.

24 I insist a little more on the wings' moving sections.



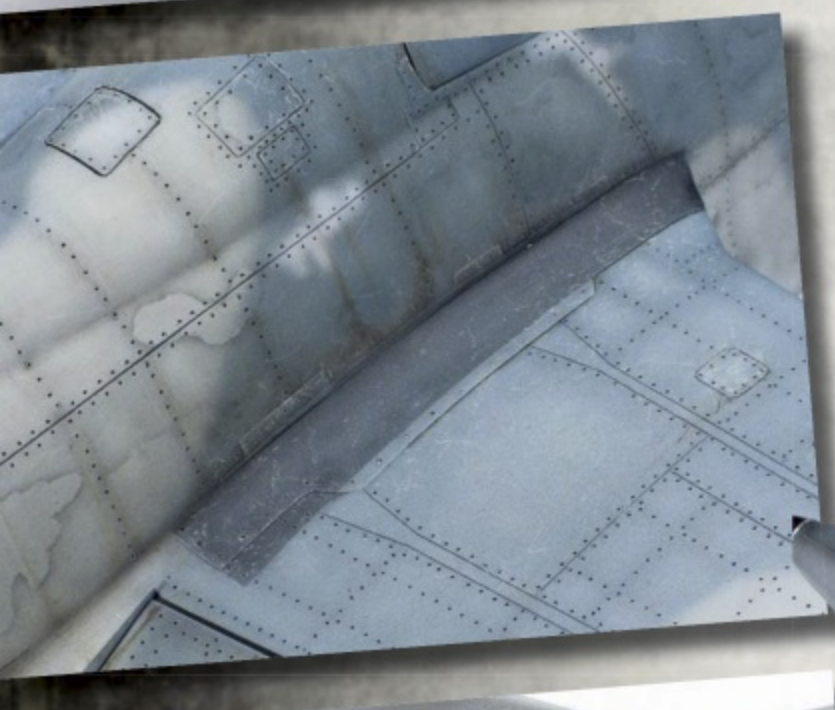
25 The finished stains on the underside after several layers have been applied.

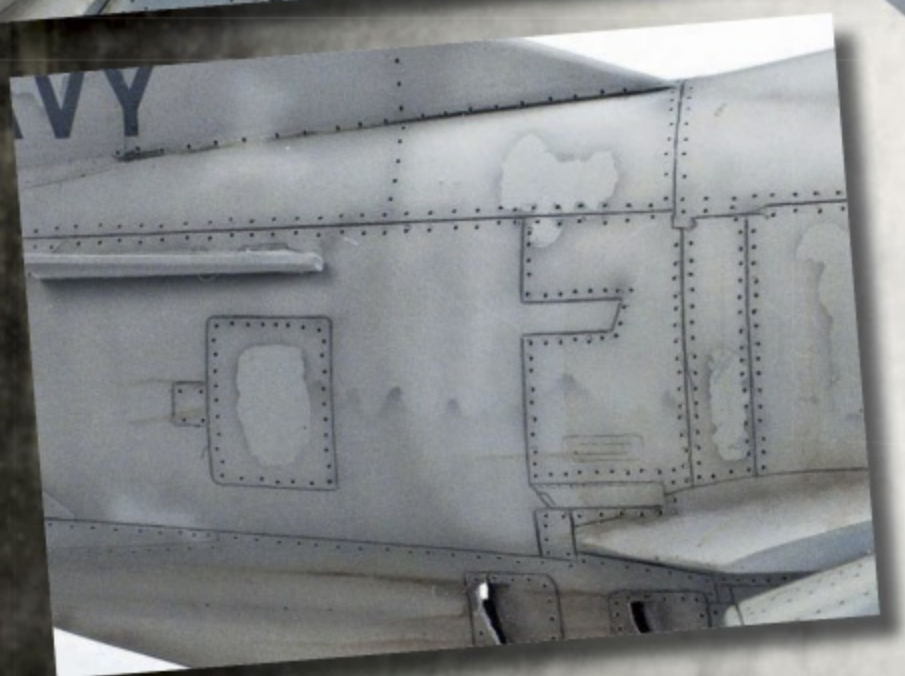


26 Close-up of the stain marks in the upper surfaces. The effect is achieved brushing the enamel product with downward strokes.

27 A final varnish coat is applied with Marabu Matt diluted with its own thinner.

28 I finish the model by making some chips and scratches with a light gray watercolor pencil for a faded and weathered appearance.




AVY

32
JET
INTAKE

32
JET
INTAKE

NAVY
VF-4
158904
32
NAVY
VF-43
158904
32

FW190 A5

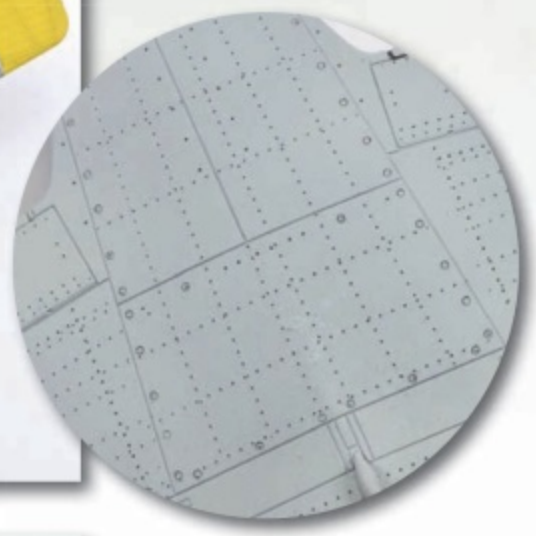
The second half of World War II saw the Focke-Wulf FW190 impose herself in the Luftwaffe as the best of what was then available in terms of fighters. She was a powerful aircraft, heavily armed, which despite some setbacks in the early days of her development "did the job" on all Fronts where Germany was engaged. Constantly improved and appreciated by her pilots, she did not win the fame of her competitor Messerschmitt Bf-109, but her contribution to the German Air Force during the second half of the conflict was undeniable.
The aircraft presented in this article is the one of the German Ace at 256 victories, Walter Nowotny, pilot to the 1./JG54 on the Eastern Front during the summer of 1943.

Philippe Roger

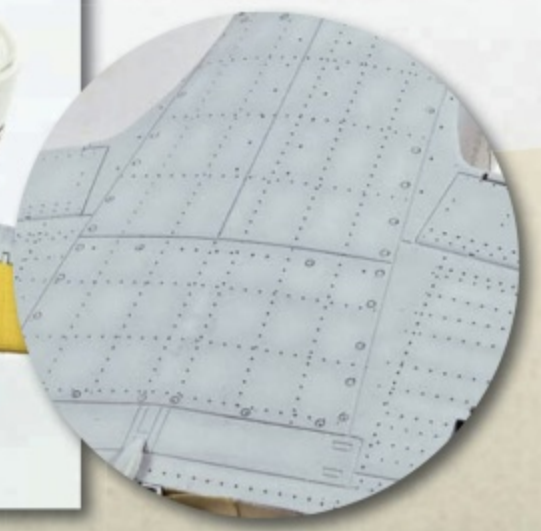
The constructed aircraft is prepared for painting by degreasing the surfaces using an old tooth brush soaked in cleaner.

The landing gear wells are first painted RLM02 (Gunze H70). A Black filter is then applied to emphasize the deepest recesses. The scratches are made with a brush and a piece of foam and P.A. 986. A Warm Grey color is used as an overall color within the wheel wells, and finally European Earth pigment is applied into the wheel housing.is applied in the wheel housing.

The underside is painted RLM76 (Gunze H417) in thin layers in order order that the preshading of the rivet lines remains visible. The yellow facings are RLM04 (Gunze 413) sprayed onto a white undercoat previously applied. Finally, the reliefs of cloth-lined parts are masked with Aizu Micron Masking Tape before receiving a thin coat of Tamiya XF-18.



The centre of panel is highlighted with a mixture of the base colour and white. The same is done on the yellow with Gunze H34. The decals are then placed and are fixed with decal setting Daco Strong.



The rivet lines of the Balkenkreuz are emphasized with Light Dust colored pigment. The excess pigment is blown from the surface; a damp brush can be used to clean any unwanted traces.

The structure lines receive a Blue Dark Grey (P.A. 054) acrylic wash that is deposited through capillary action with a brush.

The junctions between moving parts and fixed areas are accentuated with a Black acrylic wash. The engraving of facings received a Brown Royal Navy (P.A. 985) acrylic wash, while the hatch edges received a Warm Grey wash using oils. Finally, the shadows of areas in relief are marked with an oil paint Brown Van Dick wash.

To blend the previous work, a veil of base colours mixed with Deck Tan (Tamiya XF55) is sprayed by concentrating on the leading edges (wing and tail assembly) and the lip of the engine cowling. Then, marks of dust are represented in the axis of the wheels and around their housing.

The area of the exhaust streak is first produced using Desert Yellow (Tamiya XF59), and then the center is darkened using Red Brown (Tamiya XF64). Finally, the area nearest the cowling and exhaust pipes is darkened by adding a black to the mixture. Asphalt oil paint is used to makes light oil and grease stains on the cowling.

The upper surface is painted in two shades of green, RLM70 (Gunze H65) and Dark Green (Gunze H330), (replacing the RMM71 that was out of stock). In the end this color substitution isn't critical as all of the colors are faded anyway using Sandy Yellow (Gunze H79).

A Green Black (P.A. 21) wash is diffused in the panel lines, while the Black and P.A. 985 are kept for junctions of moving parts and for the Yellow facings. The Balkenkreuz and the "4" being not available on the decals sheet are made from stencils. The rivets are rubbed with Light Dust pigment.

The shadows (mixture of Green H6, Red H13 and Black H12) are deposited on the wing and stabilizer fillets. Some structure lines are also accentuated with this mixture. The pilot's personal emblem "Rammbock" is drawn by hand on blank decal.

We lighten the upper part of the fuselage with a mixture of H422 and H65, for RLM70, and pure H422 for the second Green. The same thing is done for the wing, concentrating on the leading edges and on the boss of cannon hatches.

The scratches, made with a mixture of P.A. 881 and P.A. 893, are added on the upper hatch of fuselage and around the cockpit.

Following the same process as done on the underside, subtle exhaust stains are painted onto the fuselage sides. A few runs of oil on the engine cowl complete the weathering.

Finally, dust is added to the walking areas near the wingroots, insisting an a little more on the left side.

Returning to the underside, the landing gear is installed and a missing IFF antenna is scratch made and added.

The aerial is made from elastic thread inserted into previously drilled holes, fixed in place with a small drop of cynoacrylate glue.

4
Rammbeck
4

Still using prehistoric tools?...

¿Todavía utilizas herramientas prehistóricas?

MR. HOBBY

Master tools

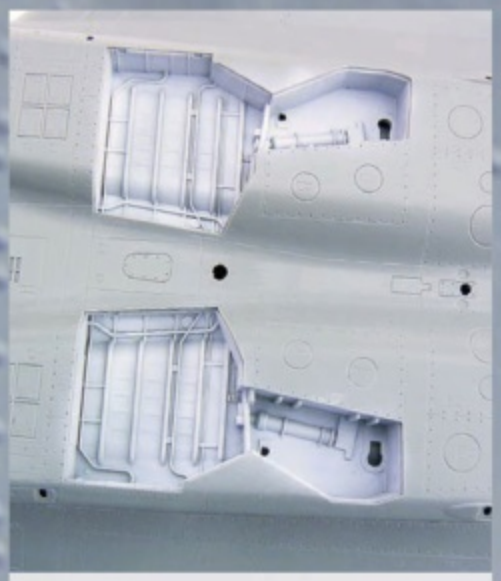
mr-hobby.es

robotines.com

Jamie Haggo

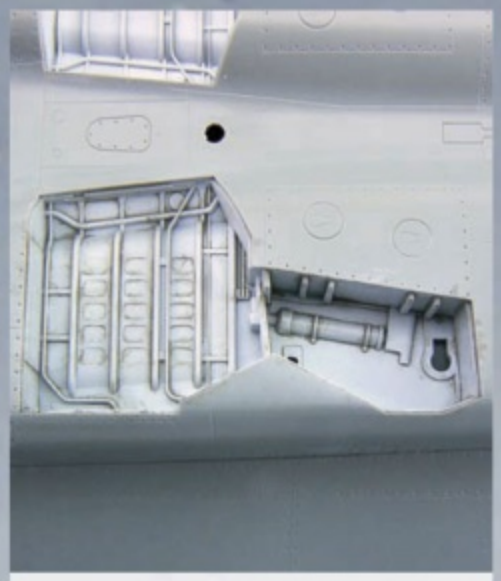
The Japanese F-15J is a great modelling subject for those wishing to model a modern jet. The Aggressor aircraft are highly colourful and whilst normally well maintained, they do show some great weathering effects with use, a gift for us modellers although be prepared for A LOT of work as the camouflage schemes are very complicated. In this issue we are dealing with panel lines and as you can see from the photos of the finished model, this is a great subject for the theme.

F-15J



1 The wheel wells have some nicely moulded detail, perfect for a wash. It's a shame most of this won't be visible though!

2 AMMO A.MIG-1614 PLW Neutral Brown is applied with a fine brush and as the paint is a satin finish, capillary action drags the wash along the detail.



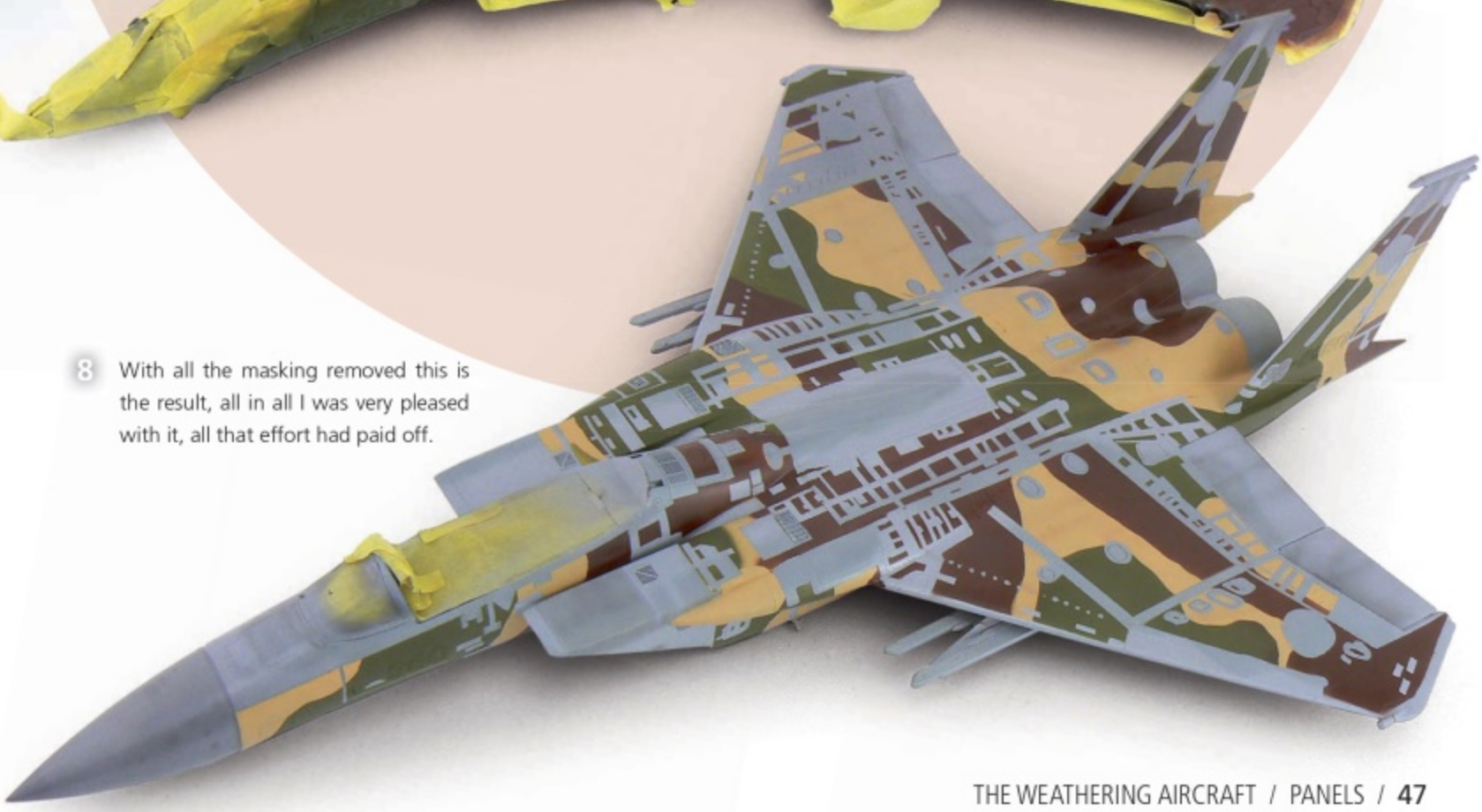
3 After around 10 minutes of drying time the excess wash is removed using a fine brush and thinner leaving this result.

4 AMMO MIG 203 and 208 are used for the main camouflage. Its best applied in this coats as the kits panel lines are very fine. I sprayed mine freehand but a nice result will be obtained using blue tack masks.

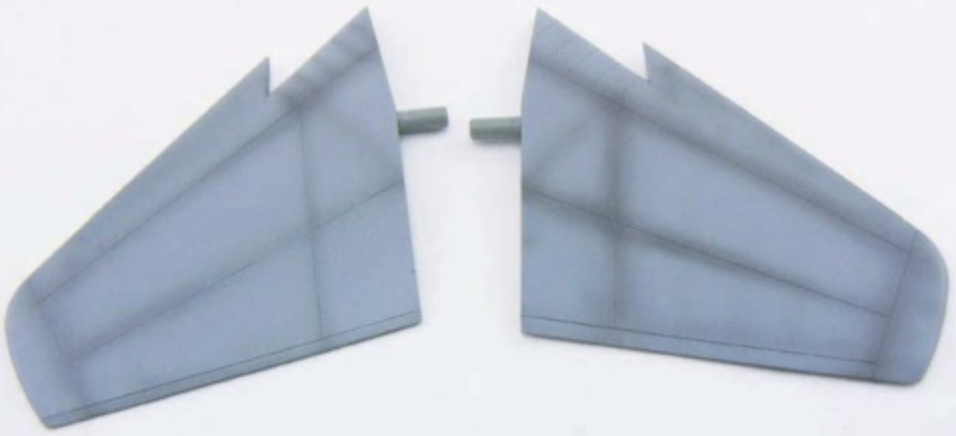
5 Now for the time consuming part, masking. Most of the upper panel lines were masked off before the colourful aggressor camouflage was applied. In this case Tamiya tape and MXpression panzer Putty was used. It took hours!

6 The first colour goes down, Tamiya Flesh XF-15.

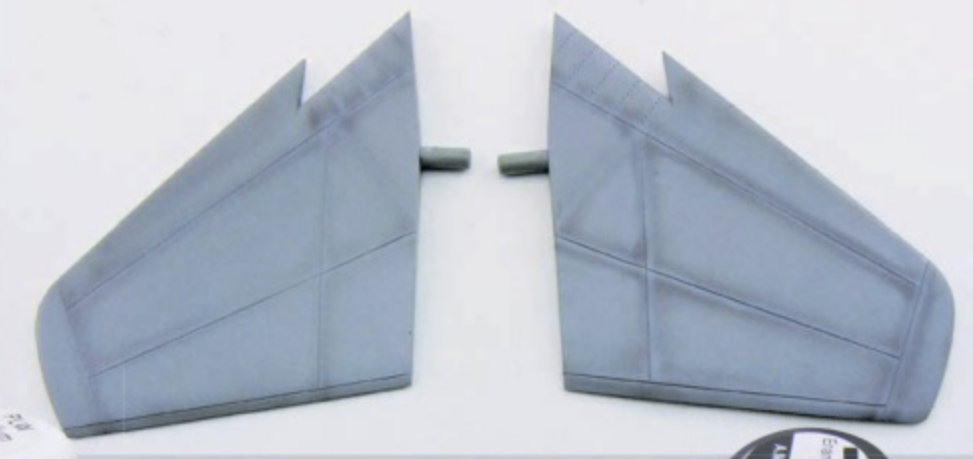
7 With the flesh masked off the Tamiya Nato Green XF-67 and GSI Hull Red 29 were applied. Yes, that means a lot more masking!



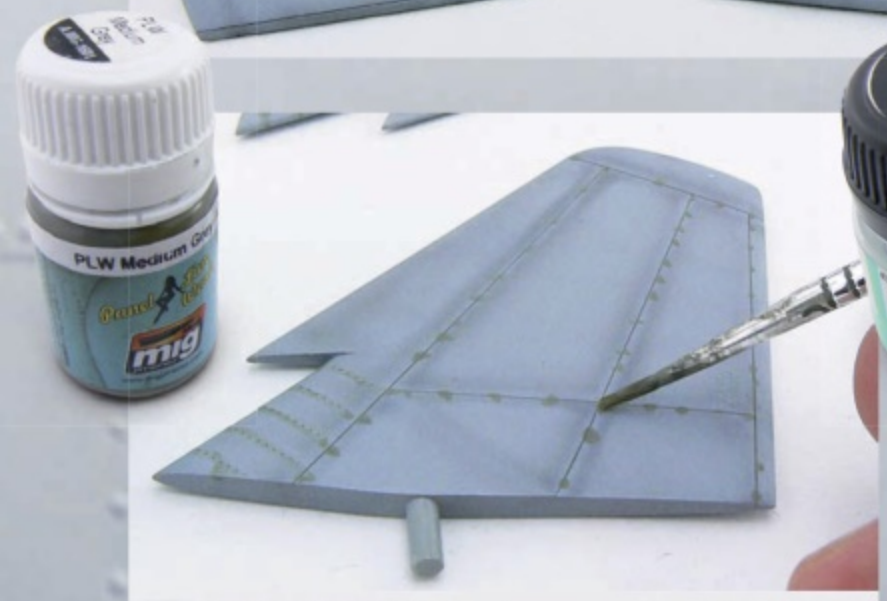
8 With all the masking removed this is the result, all in all I was very pleased with it, all that effort had paid off.



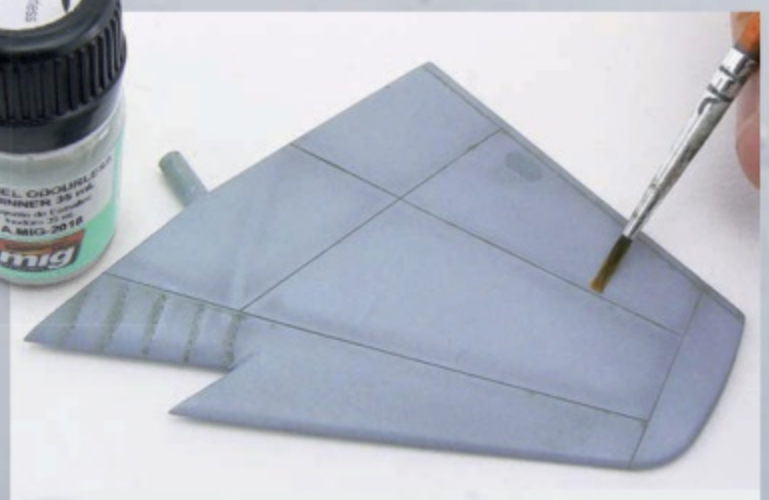
9 Looking at photos of the real thing, many aircraft had a particular weathered pattern on the underside along the panel lines. To replicate this a dark tone was sprayed along the panel lines.



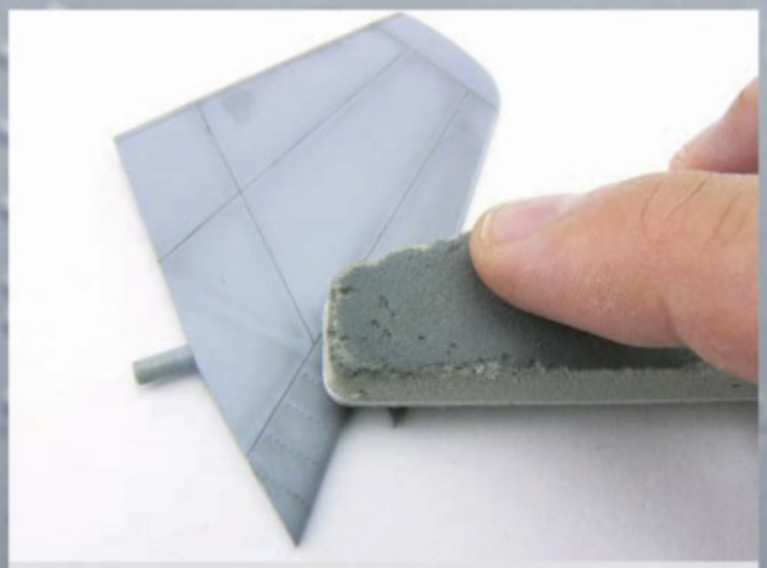
10 Then, a light grey was carefully sprayed in a fine line along the panel line leaving an effect just like the real aeroplane. This photo shows the before and after.



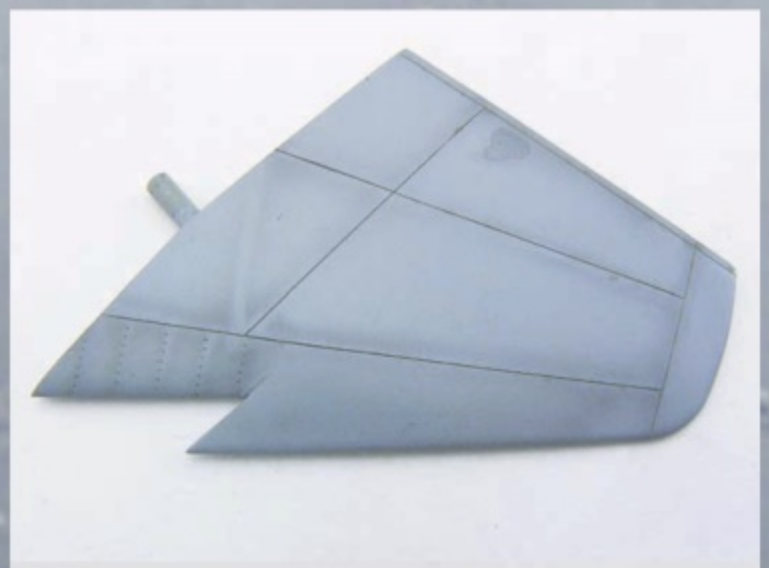
11 AMMO PLW1601 Medium Grey was used over the grey. The deeper home made panel lines took the wash really well and I let capillary action do all the work.



12 P1290316The excess wash is cleaned using odourless thinner.

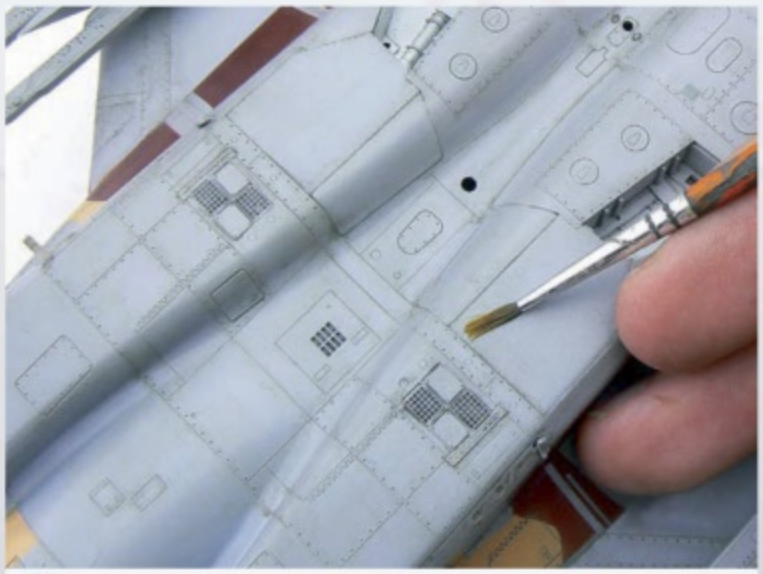


13 Its difficult to clean the wash from rivets using a brush so a well worn sanding sponge is used, make sure the wash is dry properly though or you risk removing the wash entirely.



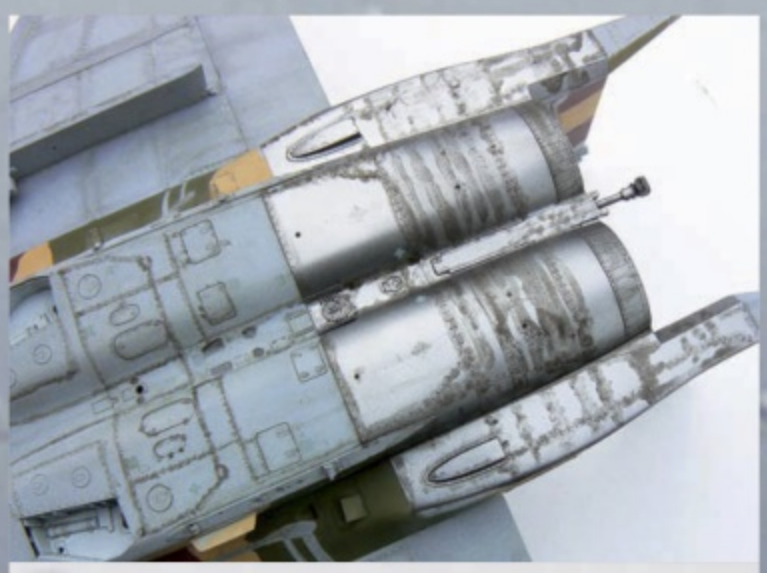
14 And this is the finished result, perfectly highlighted panel lines.

15 The sponge was also used on the underside very effectively.



16 For ultimate control the brush is used in certain areas, using this method also means the wash can be blended into the surrounding paintwork for a pleasing effect.

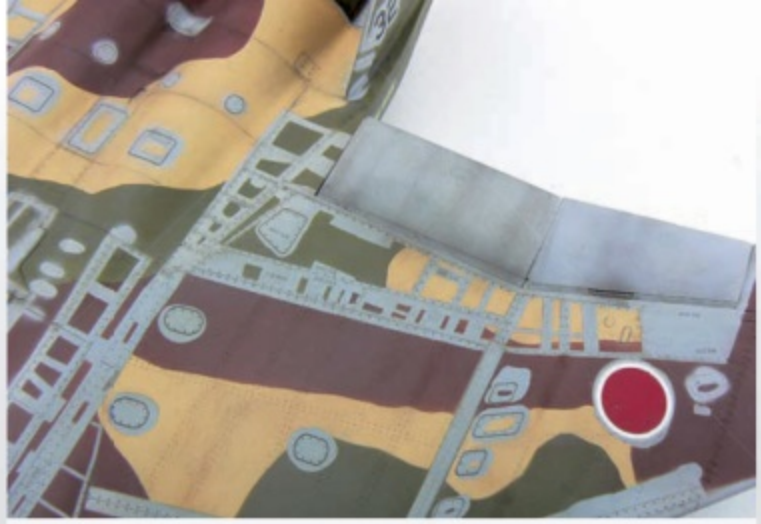
17 For the upper surfaces. Various washes were used that would compliment the camouflage tones, this is an advantage using these products rather than generic tones.



18 The metallic areas need care as the shiny surface means the wash is easily removed from the panel lines.

19 Using the brush, subtly grimy streaks are replicated. Look at the photos of the real thing for inspiration.

20 A thin mix of Tamiya Hull Red XF-9, Buff XF-57 and Tyre Black XF-85 was sprayed over the panel lines on the underside as another layer of grime. This is a great technique but note how it is not uniform, again refer to photos.



21 Here is a close up showing the effect. Build it up slowly, it is hard to correct if you go too far. Note its also been used on the panel lines on the rear fuselage.

22 We are nearly there, but we still need to do more work. The grimy mix is now sprayed on the upper areas concentrating on the flaps and ailerons. On the real thing these were a real magnet for grime.

PANEL LINES WASHES OVER METALLIC FINISHES

Metallic Acrylic Paints

1 We can use acrylic paints for the metal surfaces. The main advantage of this type of paint is that it allows us to use enamel and oil weathering products directly over them without the need to seal with varnish.

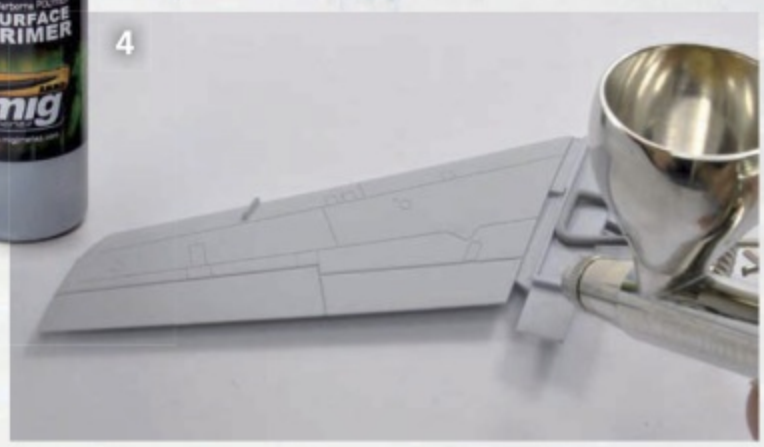
Alclad Metalics

2 ALCLAD paints, recently made available through AMMO, have an extremely fine pigment that produces highly realistic finishes. But they need to be sealed with a gloss coat in advance of the weathering process.

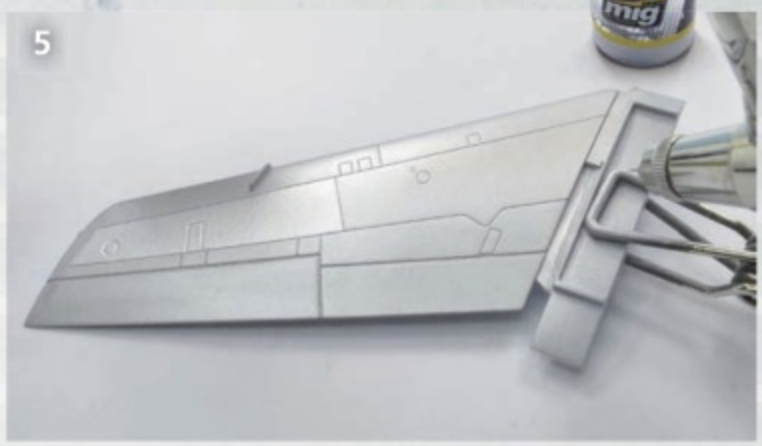
Enamel Washes

3 These Panel Line Washes (PLW) by AMMO are a great option to highlight panel lines in a quick and effective way. As an added bonus, a huge range of colors are available.

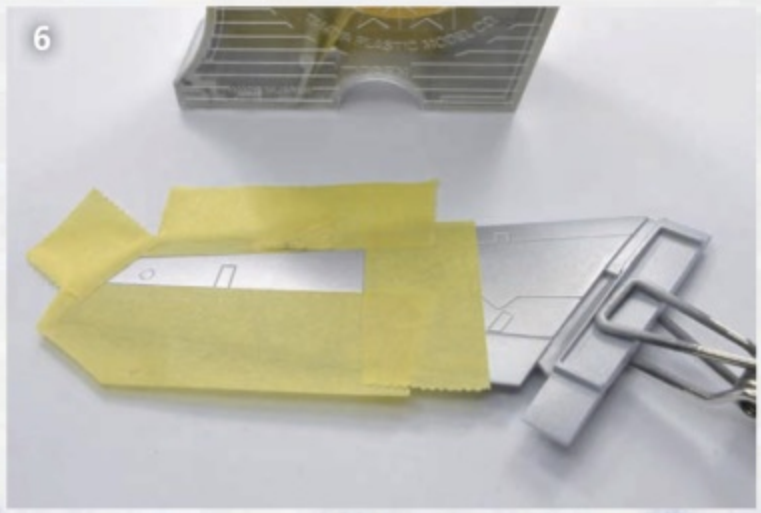
Panel Line Washes over Acrylics



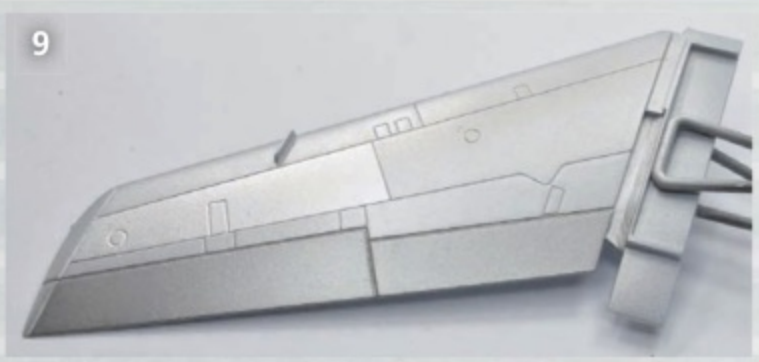
4 As with any other acrylic paint, it's better to apply a primer coat to prepare the plastic surface.

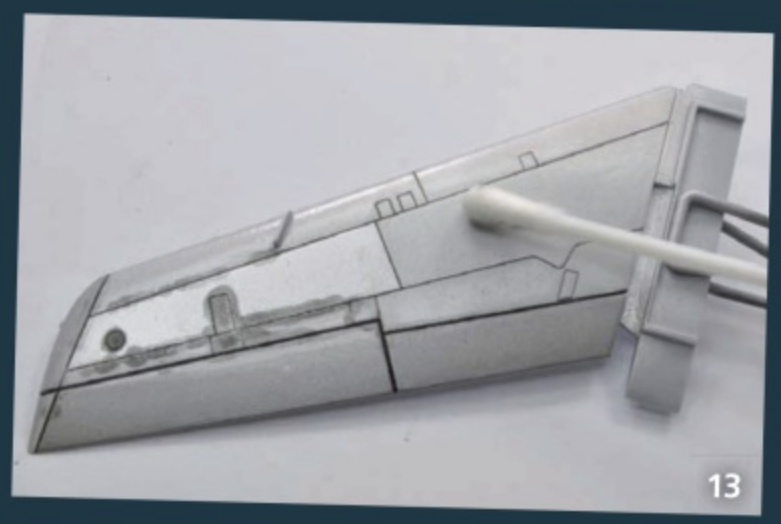


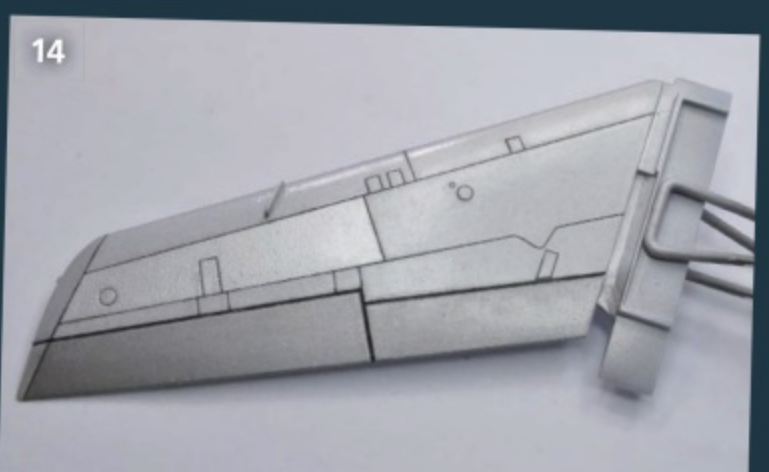
5 In a relatively large surface, as the wings in this case, it's a good idea to change the tone of some random panel to add a little variety.



6 We can use Tamiya masking tape over these paints without problems.







7 Metallic acrylics take a little longer to dry than other acrylic paints, so it's advisable to wait at least a couple hours before continuing.

8 Another masking option is Post-it notes, which are less tacky than masking tape.

9 We can apply the decals directly over these paints if necessary, using decal solutions of course.

10 Although acrylic paints aren't damaged by enamel products, I decided to give a gloss coat to make the subsequent washes flow more easily into the details.

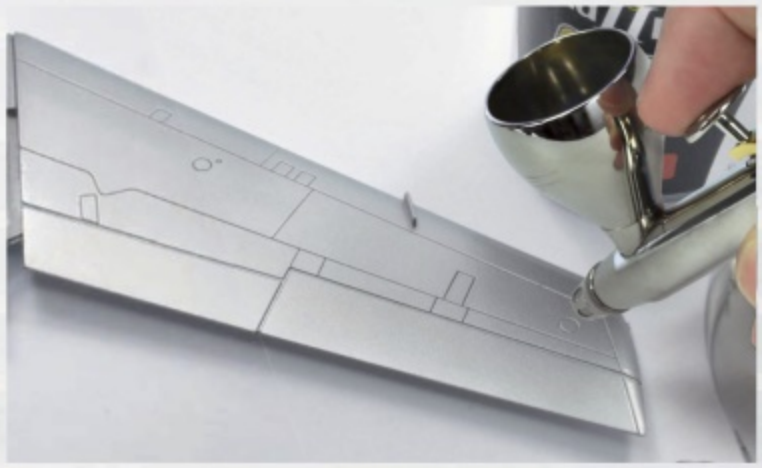
11 I applied small amount of PLW Blue Black in the panel lines, letting the product flow into the lines by itself.

12 After applying the wash in all details, I let it dry for 30 minutes.

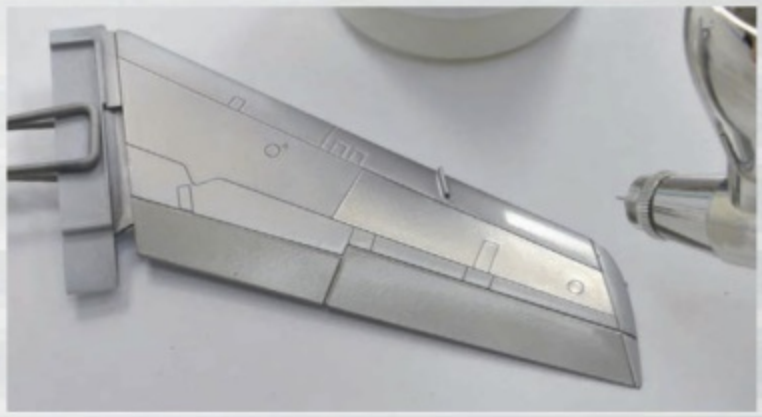
13 I removed the excess wash with a cotton bud moistened in enamel thinner, until it only remains inside the lines.

14 The finished work.

Panel Line Washes over ALCLAD Metallics



20 For ALCLAD paints, I used ALCLAD's own gloss black primer coat.

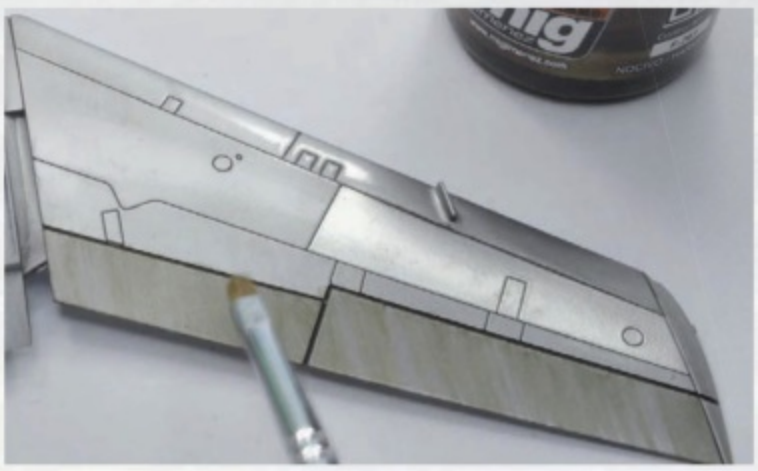


21 Then Aluminum color is airbrushed onto the entire surface and left to dry thoroughly before continuing.

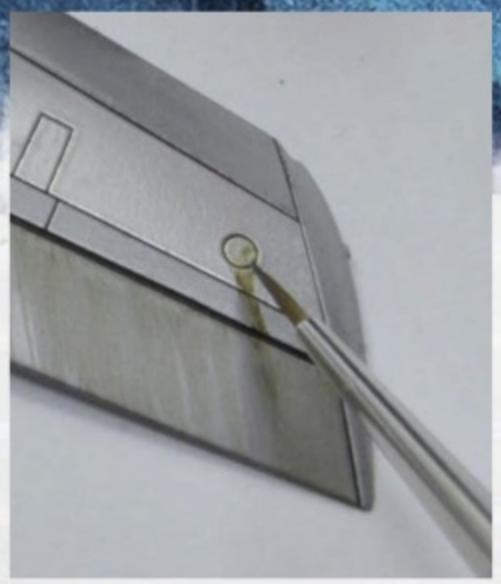
22 After picking out some panels in different colors, I applied a coat of ALCLAD gloss varnish. This step is essential when working with these paints.

23 Although it's possible to cover all the lines in one go with a general wash, I prefer to apply pin-washes, which are easier to clean up later.

24 I cleaned the excess wash with a cotton bud moistened in thinners again. If you want to leave some streak marks, just give some lighter passes in the direction of the airflow.



25, 26 I used the Afrika Korps Wash once more time to outline the moving surfaces. The product is blended from the front to the rear with a flat brush, which produces a more regular finish than a round one.



27, 28, 29 I used the same enamel wash in this small access hatch, blending it into a progressively thinner streak mark.

There is available a wide range of Panel Line Wash sets

X-WI

Yang Yu Pei

In a galaxy, far, far away, the X-Wing T-65 was built by Incom Corporation for the Galactic Empire. However, the entire engineer team defected to the Rebel Alliance, bringing the prototypes with them. The T-65 is a starfighter that combines a good balance of velocity, maneuverability and defensive systems. All of this made it the favorite with Rogue Squadron pilots and Luke Skywalker, among other Rebel servicemen. Although its baptism of fire took place during the Battle of Turkana, it undoubtedly gained everlasting fame for its role in the destruction of the first Death Star.

1 Every panel line, nook and cranny is pre-shaded with a very dark gray before applying the base coat.

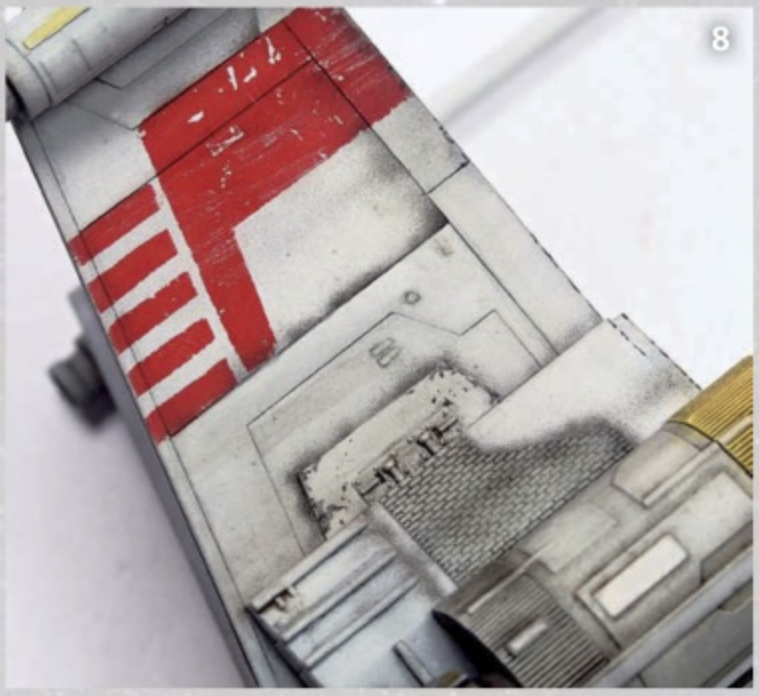
2 Some stains are applied in certain areas with AMMO Black pigment (A.MIG 3001) and a sponge tipped make-up applicator.

3 PLW Deep Brown (A.MIG-1618) was applied with a fine brush in the panel lines next to the engine nacelles.

4 The red markings are painted before the weathering process. To simulate chips and scratches in this area I used silicone mold release as masking fluid.

5 In other areas I used Scratches Effects as a masking fluid instead of the liquid silicone.

6 Notice the difference between the surfaces where the PLW products have already been applied on the left, and the untreated ones on the right.



7 I use an enamel product to mimic the dirt streaks flowing from certain panels, especially in the central fuselage area and around the engines.

8 Dry-brushing still is an useful technique to bring out details, such as these panels.

9 Some panels were painted in different colors, but the demarcation among them was painted in the same way.

10 Once the AMMO PLW has been applied into a panel line, it can be blended over the surface following the general direction of the airflow to create streak marks.

11 There are some grooved areas in the upper surface of the engine nacelles that are ideally suited for a thorough wash work.

12 There are some open panels in the wing inner areas. They were painted in the same fashion as the cockpit area, outlining the details with a black wash.

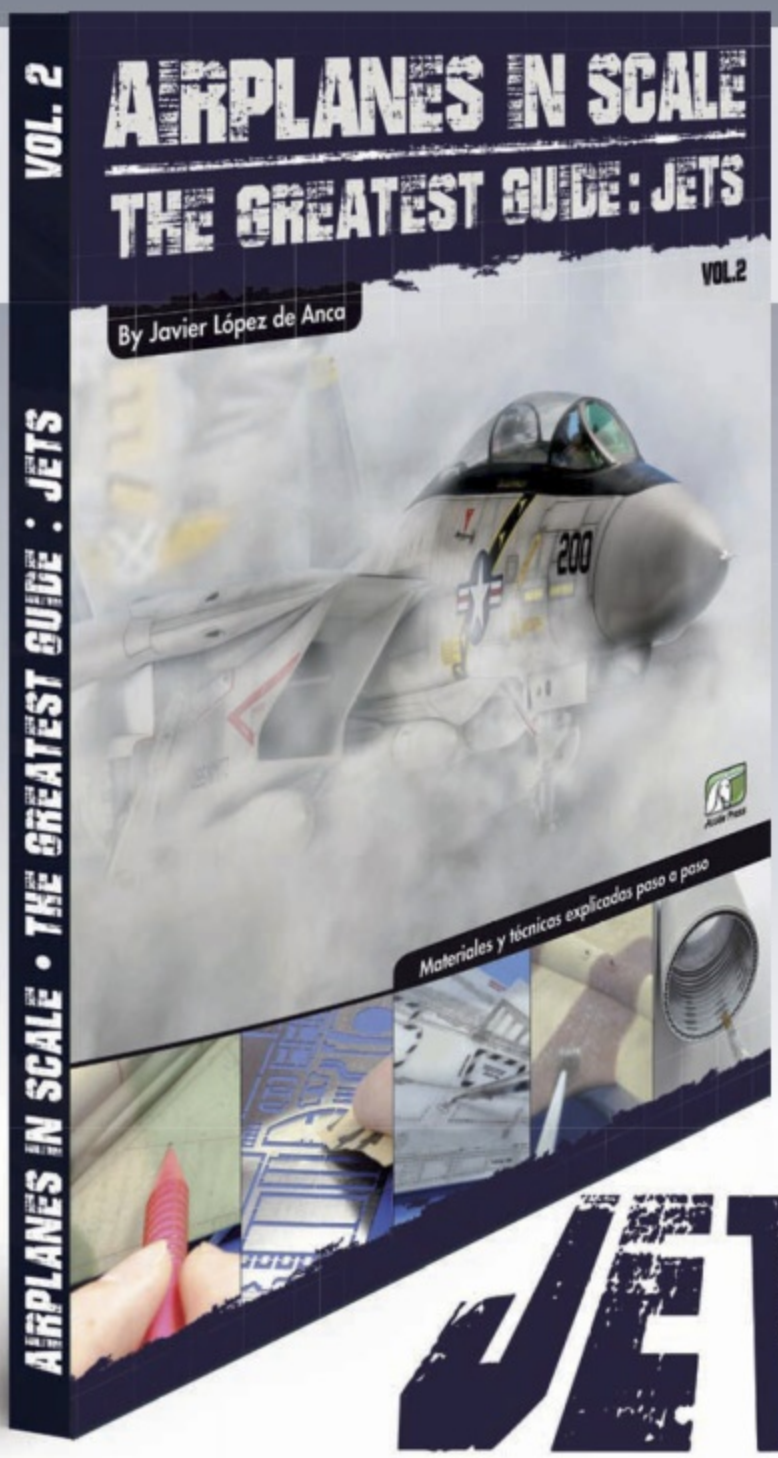
13

Besides the usual black wash, the join line of the nose cone with the rest of the fuselage has been shaded with black pigments.

14

The union between canopy and fuselage is another area where the dark wash was used to make it stand out more.

AIRPLANES IN SCALE



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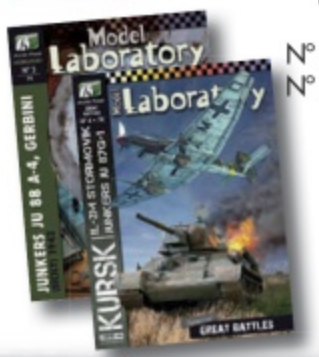

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POSTCARDS FROM THE WORLD

MORÓN NATIONAL AVIATION MUSEUM, ARGENTINE

A few miles from Buenos Aires, Argentina, we can visit one of the country´s most important museums that have on display an impressive collection of aircraft of different types and eras. But, what really makes this museum especially interesting is that it counts among its collection two of the famous A-4 Skyhawk's, veterans of the Falklands War (Guerra de las Malvinas in Spanish). Preserved in their original colors and markings, these planes made their last flight to the airbase, alone, after being retired by the Argentinean Air Force. Although many years have passed, these aircraft are extremely well preserved with only some areas where the paint has chipped and faded over time.
Other interesting aircraft included in the museum are the Argentinean-built Pulqui, as well as additional Falkland survivors like the Canberra, Pucará and Nesher (known locally as 'Dagger'). Civilian planes and helicopters are also on exhibit, including aerial photography aircraft and the first machines sent to Antarctica.
The exhibition is very well organized, and through their repair and restoration facility located in a hangar outbuilding, more exhibits are being continually added to the already existing display. Certainly a unique place; quite original with many unique subjects that can be only being seen here; and most of all, in an extremely welcoming and friendly country full of wonderful tourist attractions.
During my visit I had the privilege to talk with veterans of the Falklands War, like former Flight Lieutenant Carlos Lacour, one of the pilots that took part on the sinking of HMS Ardent. It was a truly amazing experience to hear his exploits directly from him. I want to thank Carlos Chiloteguy and Claudio Monaquino for organizing such a perfect visit to Morón, the interviews with veterans and other aspects of my trip to Argentine in September 2015, as well as the Museum staff.

By Mig Jimenez

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IN THE NEXT ISSUE...

By Javier López de Anca

CHIPPING

For those who believe that some painting techniques are only relevant to just one specific modeling subject, in the next issue we´re going to focus on a paradigm of model military vehicles: chipping. How many times have you heard someone say, "A plane is not a tank"? That´s right, but it´s also true that aircraft have to endure inclement weather, wear from crew and ground personnel action and, of course, enemy attacks. We´ll show how to apply these different effects to our models for the most realistic result.

We´ll take a look not only at WWII vintage battered and abused planes, but also modern military jets; always adapting the weathering approach to each particular subject, their areas of operation and the materials from which they are built.

It´s always difficult trying to find the right balance when applying paint chips and scratches to a model aircraft, therefore, we have decided to devote the entire next issue of TWM Airplanes to chipped paint. Enjoy!

THE

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The Sea Harrier is a naval vertical/short takeoff and landing (V/STOL) jet fighter, reconnaissance and attack aircraft. The first version entered service with the Royal Navy's Fleet Air Arm in April 1980 as the Sea Harrier FRS.1, and was informally known as the Shar.

During the 1982 Falklands/Malvinas conflict, the FRS.1 provided air defense support to the fleet and to the troops ashore. With the help of the last-minute upgrade to employ the all-aspect AIM-9L Sidewinder, the Harrier FRS.1 was able to achieve 21 kills without any air-to-air losses.

1:48 ROYAL NAVY SEA HARRIER FRS.1

SEA HARRIER FRS.1 K48035

- One-piece slide moulding nozzle
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- Mk 17 1000lbs bomb
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